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American Cinematographer

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This Month:

The Cinematographer's Investment—
By H. Lyman Broening, A. S. C.

Electrical Problems on World's Largest Set—
By Harry D. Brown

The "Klieg Eyes" Question—

"Fade Out and Slowly Fade In"—
Second Installment By Victor Milner, A. S. C.

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Vol. IV OCTOBER, 1923 No. 7

American Cinematographer

The Voice of the Motion Picture Cameramen of America, the men who make the pictures

FOSTER GOSS, Editor and Business Manager
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CONTENTS FOR OCTOBER

	Page
The Cinematographer's Investment— By H. LYMAN BROENING, A. S. C.	4
Electrical Problems on World's Largest "Set"— By HARRY D. BROWN	5
A. S. C. Members in World's Odd Corners	8
The "Klieg Eyes" Question	9
The Editors' Corner	10
"Fade Out and Slowly Fade In"—Second Installment— By VICTOR MILNER, A. S. C.	12
Heavy Attendance Forecast for A. S. C. Ball	15
Tolhurst's Process, Anthony's Titles Combine for Cinematographic Triumph	21
Charles Richardson Is New A. S. C. Member	23
Releases	25
In Camerafornia	26
A. S. C. Roster	27

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The Cinematographer's Investment

By H. Lyman Broening, A. S. C.

Is camera artist's salary sufficient to cover his outlay for equipment?

The cinematographers' tool of trade is, by reason of its accuracy of construction and highly technical attributes, a very expensive tool indeed.

In the early days of motion picture production, the various producing companies, in most instances, constructed their own cameras, which were supplied to the cinematographer. This seemed the logical thing to do.

As time progressed and motion picture making advanced, greater expenditures became necessary in all branches of production. The producer, becoming involved in such unprecedented speeding, was wont to overlook the fact that possibly the camera too, should be improved. The camera, being a purely mechanical device, was considered amply sufficient to all needs, just as long as the wheels would go around. The cinematographers' request for this or that lens or such and such attachment was frowned upon by the head office, and so, while thousands of dollars were being lavished on a production, the recording mechanism was highly neglected.

Fortifies Self With Own Camera

The cinematographer, on the other hand, being more or less responsible for his work, conceived the idea that he should fortify himself with his own equipment in order to follow out his artistic endeavors in a more perfect manner.

Irrespective of their small salary, some cinematographers made personal sacrifices, saved up enough to invest in their own cameras, which they promptly improved and added to, according to their personal tastes and ideas.

Ideas for Advancement

Undoubtedly this constituted the first step in the general advancement of camera construction, since the camera manufacturers learned the requirements directly from the cinematographers.

Producers Overlook Cameras

This naturally became a competitive proposition and other cinematographers hastily followed suit, as soon as sufficient funds could be accumulated. It is to be doubted whether there has ever been a case on record, of an established firm going up to the cinematographer with the request that he go out and purchase the very latest and best camera equipment, at their expense. Indeed no! The cinematographer probably had to cry his head off for a new lens when it was a matter for the firm to buy it. The camera could be fairly falling apart before the company would delve into its millions.

On the other hand, defective negatives, in nine cases out of ten, would be blamed upon the man behind the camera, irrespective of how terrible an outfit he was furnished. Perhaps this is the reason the cinematographer has invested his hard earned money—a sort of protective insurance towards better photography.

Artistry Possible Through Camera Reliability

If there has been competition among producers, there has most certainly been competition among the cinematographers, in the struggle towards the goal of perfection. The artistic effort of the cinematographer must be backed by the best mechanical development of the camera. The best conceived and executed double exposure would be an utter failure, unless it were properly registered.

There have been instances of a cameraman being chosen by reason of the protection outfit he presented, rather than his capabilities as a cinematographer. While mechanical perfection is highly necessary, it is really the man behind the mechanism who is to produce the results upon the screen. There are times when the producers are apt to be rather discriminating as to just what sort of an instrument the cinematographer is expected to supply.

Cinematographer Pays Depreciation

The camera has not been a stable article and the cinematographer, in the course of events, has found it necessary to discard his old outfit for one of advanced design, the old outfit being a total depreciation.

And any depreciation at all on the cinematographer's camera outfit is likely to be out of proportion to his salary, as is evident when it is known that it is reliably estimated that upwards of $300,000 are represented in camera equipment owned by cinematographers.

Cinematographer's Salary Sufficient?

The knowledge of the average producer, regarding the mechanics of the camera, is decidedly limited and so, as new cameras made their appearance, the cinematographer by reason of his keener appreciation of technical improvements, was appealed to by the camera manufacturer. Does the cinematographer receive sufficient remuneration to warrant his continual expenditure in photographic equipment?

Stars, Directors Have No Money Outlay

As compared with the director and principal members of the cast, the cinematographer's salary is indeed decidedly out of proportion, if he is expected to invest thousands of dollars, as well as contribute unlimited mental and physical effort. There is a question as to whether the cinematographer has done the wisest thing, after all, in supplying that which the producer should legitimately furnish.

The cinematographer, working on free lance pictures, is placed at a great disadvantage, since his income is spasmodic and of uncertain quantity. His equipment, however, must be up-to-date or at least meet the requirements of the festidious producer.

Camera Cost No Burden to Producer

The cost of a camera of the very latest design and fully equipped, would be a mere trifle if added to the cost of a modern feature picture; and if divided among several pictures, would be a very small burden to the producer.

The cinematographer desiring to purchase his own outfit is placed at another disadvantage, in that full cash payment is necessary, as banks will not carry notes on cameras. If any time payments are devised, it is through the efforts of the camera manufacturers. The producers should realize, the same as the cinematographers know, that the best is none too good, in the matter of the camera and equipment. If the producer wishes to encourage the cinematographer in furnishing modern equipment, he should not endeavor to beat down the cinematographer's salary. The mechanical requirements needed by the cinematographer are subject to constant change and each change means expenditure—and better pictures.

A. S. C. BALL - OCTOBER 27
Hotel Biltmore, Los Angeles

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Electrical Problems on World's Largest "Set"

Record number of lights used to illuminate colosal Notre Dame set.

By Harry D. Brown

A. S. C. member, without precedent to aid, makes masterpiece in fiming large set.

Harry D. Brown

The exact reprodnction of the cathedral of Notre Dame on American soil at Universal City, Calif., for use in the Universal prodnction of "The Hunchback of Notre Dame," was in itself a triumph for the motion picture technician, hnt in spite of all the faithfulness with which the reprodnction was executed it could not have been brought to the screen if it were not amply illuminated as that it could he photographed properly.

There was no precedent by which the electrical engineer or the cinematographer could he guided. The entire illumination and proper photography were matters that they themselves had to respectively figure out, and succeed or fail acording to their own judgement.

Irrespective of the knowledge and experience of either the electrical engineer or the chief cinematographer, success in filming this record-size set depended basically on the human angle that is, all the artistic and technical attainments would have been naught if the cinematographic and electrical divisions had not worked in harmony so that efficiency in the two departments aided rather than hindered.

Bob Newhard, a member of the American Society of Cinematographers, I might say at this point, is an artist of highest quality, as proved by his splendid photographic achievement in "The Hunchback." More than that, he is a prince among men, and during the six months that we worked on this picture there never was a controversy of any kind between the cinematographer and the electrical department, although at times the natural difficulties involved in the making of the picture were such as would tast the evenest of tempers As photography is one of the outstanding features in this production, Newhard cannot he given too much credit for his work.

Story of Illumination

The Palace Du Parvais and the Cathedral, covering an area of approximately 600 by 900 feet, were lighted for different effects and sequences.

A "Mid-Point" in Intensity

In the first sequance, that of the "Festival of Fools," the illumination had to he at such an intensity that would permit us to shoot the same shots with considerable less light and a great deal more in later scenes. Baskets of burning substances being the source of light, scenes were staged in the dead of night with the buildings all dark and no sign of life, when we had mobs to rush suddenly in from all sides with burning torches, starting bonfires and setting buildings on fire. To light this action atmospherically correct required not only a different intensity of light, hut made it necessary to gradually raise the illumination as the mobs advanced on the Palace and the Cathedral.

In filming the "Festival of Fools" we used 37 sunlight arcs, five G. E. high intensity of light, hut made spots, 154 Winfields and 47 overheads besides 62 practical arcs for the baskets.

Maze of Electrical Equipment

The second sequence or the "Moonlight" period we started with 15 sunlight arcs and 10 120 ampere spots, the 15 sunlight arcs burning full capacity with the 37 sunlight arcs burning at very low voltage As the mobs advanced with their torches, the voltage was raised to a certain intensity, gradually increasing when they started the bonfires, again raising a little more when the buildings were set on fire, while in the meantime the windows in all of the buildings were lighting up By the time the scene had progressed to its height all sunlight arcs were burning at their full capacity, every window was lighted and the entire set was one blaze of light for fully 10 minutes. The total

Robert Newhard

amount of equipment burning was 52 sunlight arcs, 21 G. E. high intensity spots, 30 120-amphere spots, 47 overheads and 259 Winfields.

Five Miles of Stage Cable

To supply energy to this equipment required seven motor generator sets, two of which were of 300-kilowatt capacity, and three gas-driven power wagons, which gave a total of 24,000 amperes actual load. This energy was distributed to the various parts of the set over approximately five miles of stage cable and feeders, terminating in 16 location switchboards, and from there to the different pieces of apparatus Energy was transmitted from the main sub-station at the front end of the plant through one mile of 2200-volt feeders

Efficient Electricians

In handling this gigantic set, it was necessary to have a well organized crew of electricians who understood the picture game This crew, headed by Earl Miller, chief "Gaffer," consisted of 139 men working under nine divisional foremen, the later being accountable to the chief "Gaffer." When it was necessary to make a set-up or rather move from one shot to another, the crew that moved the sunlight arcs did not have anything to do with the feeders, as these were handled by another crew.

All wse done at the same time, thus saving valuable time for the director.

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Panorama, reproduced here in four sections, showing, among other lights, portion of 52 Sun Arcs used to illuminate Notre Dame set.

The system worked out so well that after the big shots were set it was only necessary for the "Gaffer" to whistle his different signals and everything would come on or off, as the case might be, without a word being spoken to the men. We frequently made set-ups of 30 or 40 sunlight arcs in less than one half hour, all tested and ready to go. Each and every man working on the set was personally interested in the performance of the equipment under his jurisdiction, and was always ready to do more than his share to help speed up the work. I feel that I can not speak too highly of this bunch of boys, as I believe it was the most efficient crew ever assembled, for never once was there a delay on account of lights. All during the period of production we had 17 other companies shooting on the lot. We had to furnish them with men and equipment, too, bringing the total to 230 electricians on the payroll and practically all the available equipment in Los Angeles.

Radio was brought into the service of Wallace Worsley, the director, for whom it would have been almost a physical impossibility to shout directions as far away as a couple hundred of yards to all parts of the set.

The loud speaker, or more properly called the Western Electric Public Address Apparatus, played a very important part in the making of this picture, as it not only enabled the director to talk to the entire mob, which sometimes numbered 1900 people, and tell them just what he wanted them to do, but it was also an important factor in training the lights on a set of this kind. It was no trouble at all for the electricians in charge of the set to talk to a searlight arc operator 500 or 700 feet from him or tell a switchboard operator just what switch to pull. It enabled the men in the generator room to know just what was going on. This was especially valuable during the period of changing the intensity of the light.

Also, during lunch hours we would put the radio on over this loud speaker, which afforded entertainment to the hundreds of extras, thereby keeping them from wandering away from the set.

There is no question in my mind that this apparatus saved at least one-half of the time on this set.

Obtaining Extra Equipment

One of the gratifying things on a job of this kind is the co-operative spirit that exists among the chief electricians of the various studios, for without their support and co-operation it would have been almost impossible to get the results that we did, and to them I am very grateful.

Through week after week of night shooting, sometimes with only a minimum of hours to sleep out of 24, the morale of the huge staff was strengthened, it seems as one looks back, by "The Hunchback Illuminator," a little temporary paper, which, typewritten with carbon copies on ordinary typewriter paper, contained "news"

Section Three: If original photo were reproduced for single page, width would be less than one-half inch.

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Section Two: A continuation of cut on opposite page. Original photograph measured six feet by seven inches.

of the happenings during production and was circulated among those who were working on the picture. "The Illuminator" was an independent publication, "copyWronged" and with politics subject to change without notice. Its staff included a general manager, E. O. Miller; assistant manager, Carl Gotham; treasurer, "we don't need any; secretary, Bud Garner; editor, G. H. Merhoff; illustrator, Soldier Graham; society editor, Fred (Doc) Seelock; sporting editor, Soldier Graham, another sporting editor, Eddie Berry; advertising manager, Bert Kohler; circulation manager, Eric von Miessel, and the query man, Wayne West.

Some of its contents were real gems:

"If you should be so unfortunate as to break an overhead glass by dropping it on the floor, don't stop to pick it up; walk off the set to get a drink of water, and by the time you get back, maybe the blame will be fixed on someone else."

Or:

"Advertisement: Bids will be received for the construction of 150 side arcs to be used on Hunchback Street. Specifications are as follows: Weight, not over 10 pounds. Should burn 250 hours without trimming, all corners to be made of rubber. Must never smoke; to be provided with automatic diffusers. All bids to be at the circulation manager's office, accompanied by check of $100, not later than yesterday."

Quoting Critics on "The Hunchback of Notre Dame", Photographed by Robert Newhard, A. S. C.

"'Hunchback of Notre Dame' has been produced on a spectacular scale. The settings are magnificent beyond words and stamped with an authenticity a fidelity to detail, that sets them above anything that has been erected in Hollywood before. Notre Dame itself is reproduced, down to the last gargoyle, and a considerable portion of Paris surrounds it. These scenes, lovely in themselves have been photographed with the greatest intelligence—so that the resultant pictures are extraordinarily beautiful to behold."—ROBERT C. SHERWOOD, NEW YORK HERALD.

"The photography and lighting are almost perfect."—KELCEY ALLEN, WOMEN'S WEAR.

"As it stands it is a mighty array of perfect incidents—acting, setting, direction of each scene . . .

"As one sees it, it is a marvelous pageant of beautifully photographed incidents of medieval France."—THE EVENING MAIL, NEW YORK.

PARDY, EXHIBITORS' TRADE REVIEW.

"Nothing more need be said of the magnificence of the settings, the enormousness of the mob scenes and the beauty of the photography. So much has been said already that every one takes it as a matter of course."—HARRIETTE UNDERHILL, NEW YORK TRIBUNE.

(Continued on page 18)

Section Four, which winds up the view, beginning in Section One. Effect of panorama can be obtained by cutting out the four sections and pasting together.

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A. S. C. MEMBERS IN WORLD'S ODD CORNERS

TOP, LEFT: Herford Tynes Cowling, A. S. C., atop a houseboat, dining in Kashmir, Asia. Cowling is photographing his 'steenth trip around the world.

TOP, RIGHT: John Dored, A. S. C., (center) with his assistant, and a Samoyed sleigh driver in the Petchora district of the Arctic region. Transportation to that district is from the city of Archangel along the eastern coast of the White Sea by horse sledge and 200 miles farther on by reindeer in a northeasterly direction without roads.

CENTER: Karl Brown, A. S. C., "90 miles from nowhere," in the wilds of Utah explaining the magic of his camera to a curious chieftain during the filming of "The Covered Wagon." The Indians nicknamed Karl "Chief Lookee."

BOTTOM: Dan Clark, A. S. C., (left) filming amid a phenomenon in Southern California—snow on the desert. With him are George Eastman (with pipe), Curtis Petters, Joe Novak and Norman De Vol, members of the Tom Mix-Fox staff.

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The "Klieg Eyes" Question

Noteworthy opinions from two authorities on ever-present subject

(EDITOR'S NOTE—Although leading scientific minds have satisfied themselves as to the cause of "klieg eyes," the studio affliction as pointed out in the August number of this publication and as observation in motion picture production quarters will show, still remains popularly a mystery among the rank and file of the studio attaches. Interest in "klieg eyes" is perennial and, as Dr. Alfred B. Hutchins, director of the Aneco Research Laboratories, pointed out at the time of the Goldwyn prize offer for a cure for the malady, the principal concern still is to cure the effect rather than to eliminate the cause. Since Fexon Dean and Andre Barlatier, members of the American Society of Cinematographers, consented to report two popular aides of the "klieg eyes" question in the August issue, the American Cinematographer has received numerous expressions which the discussion of the subject has aroused. Prominent among these are the letters received from L. C. Porter, president of the Society of Motion Picture Engineers and Preston R. Bassett, research engineer of The Sperry Gyroscope Company.

"I have enjoyed reading," Mr. Bassett writes, "your publication, the American Cinematographer, very much during the past year and congratulate you on the usefulness of the material which you have been publishing. I am taking the liberty of enclosing a letter concerning 'klieg eyes,' which subject has always interested me very much. I was prompted to write my experiences after reading the two articles in your last number and noticing that evidently there is considerable disagreement as to the cause of this malady. I wish you continued success with your magazine.")

The Porter and the Bassett letters follow:

By L. C. Porter

(President, Society of Motion Picture Engineers)

I was very much interested in reading the article on page 9 of your August issue on "klieg eyes." I was somewhat surprised to realize from the discussion given that there is still doubt in regard to the cause for "klieg eyes." It is well established that this eye difficulty is caused by ultra violet light; in other words, a light of short wave length above the visible portion of the spectrum. It is a simple matter to secure glass which will absorb those ultra violet rays, but unfortunately they are the ones to which the ordinary motion picture film is most sensitive.

The best solution of the trouble, of which I know, is to use panchromatic film which is sensitive to the yellow, orange range of the spectrum, and either the use of the arc lamps with cover glasses to absorb the ultra violet, or, better still, the use of incandescent lamps as those do not emit a high per cent of ultra violet light.

P. R. Bassett

(Research Department, Sperry Gyroscope Company)

I was very interested in the articles on "klieg eyes" in the last number of your journal and since this important subject is apparently open for discussion, I would like to add my own observations on the affliction. Ten years experimental work on electric arcs has unfortunately given me an excellent personal acquaintance with "eye burn."

The affliction was so unusual ten years ago that little was known or had been published about it. Now, due to its importance in the motion picture work, much more has been published but a great deal of the information is contradictory. My own work with unprotected arcs made it essential from the first to study the causes, effects and remedies of this trouble in order that work might be carried on with a minimum of danger and discomfort.

It is now known that the initial cause is the subjection of the eyes to excessive amounts of ultra violet light. Electric arcs all produce a greater percentage of ultra violet light than sunlight and hence long exposure to unprotected arcs results in more ultra violet entering the eye than the eye is adapted to receive.

The first effect is to sunburn the eye ball, making it extremely sensitive and inflamed; in fact, quite the same effect that an over-exposure to the sun's rays has on our skin at the sea shore. The similarity is more striking when it is noticed that there is a period of two to six hours between the time of exposure and the most painful effects. This is true in both eye burn and sun burn.

There is a difference, however, in that the eye ball after it has become painfully sensitive, is continually irritated by the eyelid rubbing over it in winking. The surface dries even more quickly than normal and the lid winks more frequently in a vain endeavor to keep it lubricated. The result, however, only aggravates the pain and though the winking is painful, one cannot keep from doing it. The analagous action to the eye-lid in sunburn is to wear harsh clothing or a wool bathing suit over a bad sunburn; we all know that it doesn't improve the sunburn or the pain.

Then we come to the matter of dust. Dust has been blamed by some as the main cause of "klieg eyes," but it might better be called only an irritant. It is like rubbing sand on a sunburn, no harm is done unless the skin is already sunburnt. The result of excessive smoke or dust on one's eyes, already burnt causes sufficient increase in the serioneness of the affliction to cause the dust to receive the greater blame. Ultra violet must take the main blame, however, and smoke and dust add only the finishing touch. Tobacco smoke is the worst irritant to burnt eyes and one should always avoid heavy tobacco smoke when working under unprotected arcs. Perhaps the worst burn I ever received was due to the combination of heavy smoke and light. The effects were somewhat different from usual, as a sort of mist formed in front of the eyes which persisted for three or four days and caused the moon and all lights to have large colored halos around them. This was due to the partial coagulation of the transparent media of the eye but it fortunately redissolved in four days. It is a warning of the results of extreme conditions of both smoke and burn. Another result which is sometimes noticed in working with bright arcs is a temporary dark spot or blind spot in the vision. This is not due to the rays that cause eye burn but is caused by gazing for too long a time at a very bright light source. The light rays themselves, due to their brilliancy, affect the retina and over fatigue it. This temporary blind spot is due usually to extreme carelessness in gazing directly at a bright source of light. It is probably rare in studios, occurring mostly among new "extras" who are not warned and whose curiosity concerning the lights leads to too much gazing. Once is usually enough, however. The same temporary blindness is not infrequent among electricians who are caught with their eyes close to a heavy short circuit. Another form of this malady is caused by no less a respected luminary than the sun. It is called eclipse blindness since nearly every solar eclipse brings forth its few cases of the over curious who have gazed at the sun long enough to suffer temporary blindness. A temporary blind spot should not be considered as one of the effects of "klieg eyes," since its cause is different and only gross carelessness could produce it in the studio.

The encouraging feature of these afflictions is that all investigators have found no permanent effects resulting from them. Perhaps the most thorough investigation is that recently conducted by Dr. Verhoeff and Dr. Bell in which many experiments and measurements were made. They summarize their investigation as follows: "Our general conclusion regarding the effect of radiation on the human eye is that no sources commercially employed as illuminants are to be regarded as dangerous."

(Continued on Page 17)

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The Editors' Corner

—conducted by Foster Goss

Mr. Foster Goss,
6372 Hollywood Boulevard,
Los Angeles, California.

Dear Str:

Your September issue of the American Cinematographer was quite a surprise to me, especially your editorial, if I might call it that, on page nine, correcting the mieuse in caps, on page eight I quite agree with everything you have said in that article but where my name is mentioned so prominently I do not agree with you as there are always two sides of a story and I am surprised that you didn't give me the benefit of the doubt by wiring me as I would have explained the whole situation and I take this means of doing so.

In answer to your first paragraph regarding Arthur Edeson, I believe Arthur will tell you that I gave him his first motion picture experience at the old Solax Studio at Fort Lee, New Jersey, in 1912. As he was too small of stature for an actor, I suggested to him that he try camera work with the result that he turned out to be one of the best. True, there was an error regarding Arthur Edeson coming with this company on account of the enthusiastic publicity man who is the cause of a few of these errors mentioned. For instance, I wired Arthur Edeson to Laurel Canyon asking him if he would be at liberty in the near future. The publicity man took this for granted that he was engaged. Sorry to state, I never received a response from Mr. Edeson.

Regarding your third paragraph about the first picture being made you seem to doubt my scenarioist I wish to state regarding Anthony Paul Kelly that I have a letter on my desk from Mr. Kelly, who I might say is an intimate friend of mine and if you care to write him, you will find him at the Lambs Club in New York City. I have also the pleasure of producing one of his original stories.

I won't draw your attention to all of the paragraphs, but I will explain in part. "Daddy Long Legs" was an error and has been corrected. Chas. K. Harris, "After the Ball" is not an error and for your information regarding Dallas M. Fitzgerald directing this picture, I personally played four different parts in 'After the Ball" and co-directed with Pierce Kingsley. 'On the Shelf' a Saturday Evening Post Story, was submitted to me by Miss Lillian Gale, secretary of the Motion Picture Directors Association.

Regarding Mary Carr as a star was an error not saying that I couldn't get her.

Regarding 'Traffic in Souls" this was photographed by Henry Alden Leach and I was not wishing to steal any thunder from the deceased.

I will refer back again to the co-Ball". I say you are mistaken as regions that have been made. You say in your editorial that Rose Fisher photographed "After the Jake Badersacco photographed this production.

You say that the advertisement reproduces Fitzgerald's Photograph surrounded by the different stars I wish to refer you to George L. Clarke, 145 West 45th st., New York City, Miss Betty Scott, of the Maxine Alton Play Bureau, Fitzgerald Building, New York City. Jess Smith, Theatrical Enterprises, 114 West 44th St. submitted the stars that you take exception to and at the time they were submitted, Mr. Goss they were available or about to be available.

I agree with you regarding Raymond Navarro at the present writing but by investigating you will find that he was to be formed out. You say that Fitzgerald did not direct this picture. Then what did he direct?

Before I go into a long, lengthy biography, I wish to draw your attention to some of the camera men that I have had work for me. I wish to state also that I was one at the time the boys fought to be recognized on the screen. I did all I could for them, went to their meetings and used my influence with Morning Telegraph of New York, a paper that I was connected with at that time.

The following are camera men that have worked with me on productions, myself directing: Jake Saderacco, Irving Rubenstein, Henry (Ollie) Leach, Larry Williams, Eric Cederberg, Carl Corwin, J. C. Ritter, Frank Jaffe, George Peters, Phil Hatkins, Louis Gelieng, Arthur Todd and Jack Young.

I mention all this, Mr. Goss, to prove to you that I, myself, am not an imposter. If there are any corrections that have not already been taken care of, I will see that they are taken care of at once. I wish you would favor me with an article in your next issue after you have investigated these different camera men and corrected the mistakes and you will also find on your investigation that the writer started directing pictures in 1914 for L. J. Selznick, prior to 1914, I put in two years at Fort Lee, New Jersey as an assistant director for Madame and Herbert Blache, directed Billy Quirk who was formerly President of the Screen Club, New York City. Any more information you might want, would suggest that you write Mr. Joe Farnum, 220 West 42nd St. who is considered in our business as a film expert and he has edited, I will safely say, six of my productions.

Why I am writing such a lengthy letter is for the reason that I would not tolerate any fly by night proposition, by the time you receive this letter I will be under production at either the Biograph Studio, East 175th St. New York or Tilford's on West 44th. So I ask you again, Mr. Goss, to give me a fair comment in your next issue of the American Cinematographer.

In closing my letter I do wish that you get in touch with Dallas Fitzgerald and he will throw a lot of light on this matter.

Thanking you in advance and hoping to hear from you in the near future, I beg to remain

Yours respectfully,
JAMES A. FITZGERALD.

Had there been any doubt, as James A. Fitzgerald seems to think there was, concerning the facts which appeared in this department last month relative to the advertising of the Independent Motion Picture Company, of Dayton, Ohio, the American Cinematographer would have surely communicated with Mr. Fitzgerald as he suggests, but facts are facts and do not need partisan interpretation to establish their truth.

Since, however, there was no doubt as to any of the facts which the American Cinematographer published, Mr. Fitzgerald could not be given "the benefit of the doubt" that did not exist.

We have, therefore, published word for word, the forgoing letter in which, as may be noted, Mr. Fitzgerald offers to explain "the whole situation." If Mr. Fitzgerald benefits by his explanations, he is entitled to such benefits—but we shall see what we shall see after we have considered his explanations more closely.

In his second paragraph, Mr. Fitzgerald admits that there was an error as to Arthur Edeson, A. S. C., becoming affiliated with the Independent Motion Picture Company. In the light of Mr. Fitzgerald's claims regarding "Arthur" as he sees fit to call the A. S. C. member by his first name, it may be interesting to know that Mr. Edeson, after prodding his memory to the utmost, cannot remember ever having known Mr. Fitzgerald. Mr. Edeson, in his efforts to remember the gentleman, inspected the Dayton page newspaper advertisement in which Mr. Fitzgerald's photograph appears surrounded by the pictures of motion picture celebrities, but even the examination of the photographic likeness did not enable Mr. Edeson to recognize the gentleman who calls him by his first name. Insofar as it might be said that Mr. Edeson, by virtue of his success as a cinematographer, disdained to recognize an individual whom he might have known when he was at the bottom of the ladder—even though that individual might since have become "a widely known director," according to advertisement which the American Cinematographer has in its possession — this publication vouches that it is entirely for-

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eign to the nature of Mr. Edeson to forget an old friend and acquaintance. In short, if Mr. Edeson had ever known Mr. Fitzgerald well enough for Mr. Fitzgerald to have called him "Arthur," it is a certainty that Mr. Edeson would not have been likely to forget Mr. Fitzgerald. It is not going afield to say that Mr. Edeson does not have any difficulty in recalling the person on whose advice he decided to become a cinematographer. That person was the late John Van De Broek, and not Mr. Fitzgerald, who takes credit for suggesting this important step in Mr. Edeson's life.

As for Mr. Edeson having been wired, the A. S. C. member never received a wire or telegram at his Laurel Canyon home from Mr. Fitzgerald.

The American Cinematographer might remark in passing that it is a very trite matter to blame errors on "the enthusiastic publicity man.". The organization that seeks to be accurate in its relations with the public will not be satisfied with anything short of a reputable publicity representative of proven ability; and the reputable publicity man does not of his own volition give information to newspapers that is untrue. By distributing false information without the knowledge of his employers, the publicity man jeopardizes his job, and whether or not his employers know that the material which he is dispensing is false, the press representative by so doing, injures his newspaper connections, the thoroughness of which is his stock in trade.

In his third paragraph, Mr. Fitzgerald states that the American Cinematographer seems to doubt his scenarist.. However, by consulting the paragraph in question as it appeared in the September issue, it will be seen that there is no foundation for such interpretation on the part of Mr. Fitzgerald. In fact, so far as the third paragraph in Mr. Fitzgerald's letter is concerned, it does not appear that Mr. Fitzgerald positively says that any one was to have been his scenarist. He states that Anthony Paul Kelly is an intimate friend of his and that he has a letter on his desk from Mr. Kelly but that does not say that Mr. Kelly is his scenarist.

Mr. Fitzgerald admits in the fourth paragraph that "'Daddy Long Legs' was an error." In connection with Mr. Fitzgerald's contention about "After the Ball," the American Cinematographer asks this question: Who produced "The Hunchback of Notre Dame"; who directed "Orphans of the Storm," or "The Two Orphans"? Can it be authentically said that the names of Universal and D. W. Griffith do not come to the mind of the average person who endeavors to answer the question? Would the name of Fox or J. Gordon Edwards come to the mind of the lay person—the person who might be counted on as a purchaser of stock in a new motion picture company? Yet, according to Mr. Fitzgerald's line of reasoning such would be the case—as Fox and J. Gordon Edwards were the original producer and the director of the productions in question, their names will come to the lay mind in answer to the question. We might ask, then, what production the people of Dayton would have in mind if Dallas Fitzgerald's production of Charles K. Harris' "After the Ball," which is about to be or has been released, is shown in Dayton? Would they be likely to have in mind the "After the Ball", which, according to information the American Cinematographer has gathered, was made more than a decade ago? Mr. Fitzgerald says in his letter that he co-directed the "After the Ball", on which he bases his assertions, with Pierce Kingsley. Yet in the advertisement which enumerates the productions SUCH AS those which Mr. Fitzgerald is said to have directed the name of Pierce Kingsley is not mentioned in conjunction with "After the Ball".

Relative to "Traffic in Souls" which is also among those SUCH AS Mr. Fitzgerald directed, the latter says: "Regarding 'Traffic in Souls' this was photographed by Henry Alden Leach and I was not wishing to steal any thunder from the deceased". But the question is not as to who photographed "Traffic In Souls", it was as to who directed it—and that was the late George Loane Tucker. Mr. Fitzgerald, however, does not even mention Mr. Tucker's name in his treatment of the incident.

It will also be noted in the fifth paragraph that Mr. Fitzgerald admits that "regarding Mary Carr as a star was an error." This is the third error thus far, as we may note, that Mr. Fitzgerald has admitted point-blank in his letter to the American Cinematographer. Yet in his signed statement to the Dayton press, Mr. Fitzgerald states, in seeking to dispose of the matter, that "there was an error which occured in one of our first advertisements which was immediately corrected as

(Continued on Page 19)

Mr. Foster Gose,
Editor,
American Cinematographer,
Hollywood, California.

Dear Foster:

In reply to your telephone conversation regarding Ramon Novarro this morning, I wish to state that Ramon Novarro is not to be let out to any outside company. As you may know he is under a five-year contract to the Metro Pictures Corporation and during that time will not play in any pictures other than those released on the Metro program.

At the present time no plans are being made to farm him out nor were there any plans to farm him out for, as you know, Mr. Novarro is recognized as one of the leading actors of the screen and there would be no possible reason for allowing him to play with some unknown company.

Yours very truly,
HOWARD STRICKLING,
Director, Studio Publicity.

American Cinematographer,
6372 Hollywood Blvd.,
Hollywood Calif.

James A. Fitzgerald worked on Morning Telegraph for two weeks soliciting advertisements He never influenced the Morning Telegraph to do anything

Irving J Lewis
Managing Editor

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"Fade Out and Slowly Fade In"

By Victor Milner, A. S. C.

Second installment—Famous camera plant of early New York days is described

Operating a projection machine, when finally I became a full-fledged operator, seemed very wonderful to me for a long time but I slowly came to the realization that a future in the channel in which I was working held comparatively little promise for me.

The ultimate aim of the average operator's ambition in those days was to hold the important position as theatre manager, but a manager's salary of $25 a week did not appear to be very attractive to me.

While operating the projector I had plenty of time for contemplation of the future. The "coop," or operating booth was exceedingly small and confining. The heat of the rheostat and arc, and the noise of the projector eventually "got on my nerves," and to keep my mind occupied, I began counting the nail heads visible in the booth, instead of watching Maurice Costello emote on the screen. Even eight hours of emotion lost its interest to an operator, particularly when he was projecting in a house in which the manager insisted on keeping the door of the projection room shut, thereby closing him from the eyes of the fair sex who always appeared to be admiring the mysterious operator during the time that the house was crowded to standing room.

Burnt Fingers

At a time when the monotony was becoming unbearable, I was experiencing considerable trouble with connections burning off at the arc during the progress of the show. This resulted in my burning my fingers very often while putting on a new lug on a very hot arc lamp, all of which did not relieve my irritation in the least. So I decided to look for someone downtown that might manufacture a lug of quality.

A brother operator informed me of a place on Twelfth street, near Fourth avenue, run by a peculiar sort of man who acted rather unusually, as geniuses always do, but made the best lugs in the country. I did not lose much time getting to the establishment of the queer man.

Eberhard Schneider

A sign over the door gave me the information that Eberhard Schneider made film machinery, did lens grinding, manufactured cameras, projectors, pertoratore and printers, etc. The store was located a few steps below the sidewalk. As I opened the door, the tinkling of a bell overhead announced my entry into the shop and I was soon greeted by Mr. Schneider with a smile of welcome.

With its profusion of instruments and mechanism, the store, to me, carried the atmosphere of a museum. The severity of the mechanical apparatus was relieved by the appearance of a young girl who was coloring slides near the window.

A peculiar instrument was mounted on a tripod nearby, and when the transaction of obtaining lugs for my projection arc was completed shortly, I had Mr. Schneider explain the peculiar instrument to me.

A Moving Picture Camera

"That," said Mr. Schneider, "is a moving picture camera."

It was an aluminum box, 36 inches high. The objective was a projection lens. The camera was designed with a Geneva movement for propelling the film, having inside magazines mounted one over the other. The tripod was attached solidly to the camera. When desiring to panoram, the cameraman moved a lever which turned the camera to right or left. The panoramic action was actuated by the camera crank when shooting. If one wanted to "pan" rapidly, he simply cranked faster.

My next trip to the store was for the purpose of obtaining condensers. The aluminum box was gone. Occupying its place was a Schneider camera using a slip-pin movement. The slip pin movement consisted of two pins which folded down as the movement went up to engage in the perforations. As the movement reached its limit, the two little pins engaged in the perforations and pulled the film down. Reverse cranking was impossible. For focusing, a little tube was mounted along the side of the lens. The operator looked down in the tube, focusing on the surface of the film, instead of from the back of the film or ground glass as we do today.

As I absorbed the atmosphere of the Schneider shop, I gradually resolved to become a cinematographer. I made known my aspirations to him. For a long time he turned a deaf ear to my entreaties but I finally convinced him.

"Nothing Per"

I began as an apprentice at nothing a week—no salary at all. Financially, there was a great deal of difference between that and the $15 per week that I had been drawing as a first class operator. But my enthusiasm and eagerness to learn my new calling, more than made up for the lack of remuneration, no matter how severely I may have felt it. Every nook and corner of the Schneider plant held some new interest for me and I was not satisfied until I had learned the why and wherefore of every piece of mechanism that the shop held. My job was my pastime. I lay awake at nights thinking of what I wanted to find out on the morrow. I could not get to work early enough and quitting time rolled around all too soon. The many interests in the place did not give me the chance to watch the clock, as I had so miserably done while I was in the projection "coop." The hours flew instead of dragged.

I did not seem to be able to learn enough to satisfy my curiosity. I reveled in the involved and technical explanations which Mr. Schneider gave me of his various devices. At first, perhaps, some of his explanations "went over my head" but it was not long until I had digested the trade expressions and was entirely at ease when Mr. Schneider turned loose his perplexing vocabulery on me.

Concerning Humor

Just as some of Mr. Schneider's technical expressions "went over my head," his deep rooted and quiet sense of humor did likewise. It was not until I had been working for him for some time that I began to appreciate that sense of humor—a sense of humor which might be well called a serious sense of humor.

And I rather suspect that his humor was working full blast when he assigned me my first job as "cameraman."

"Victor," he said (as I recall it now, there must have been a twinkle in his eye), "one of the first things that a cameraman should learn is how to paint. He must be a good painter before he can be a good cameraman."

Getting the Fire Escape Painted

Whereupon he informed me that he was going to allow me to use his favorite green paint to paint the fire escape which stretched from the roof to the ground of the three story house in which his shop was located. So I daubed and smeared for four long weeks, wondering all the time how this was going to help me to manipulate lenses, or to learn the secrets of the camera, never daring, however, to question his wisdom in giving me the task to which I had been assigned.

Dark Room

I was finally allowed to enter the sanctity of the dark room. It was located in the cellar, so you see I began at the top of the building and worked to the bottom, instead of beginning at the bottom and working up. The film was developed on a 200-foot drum in a half-moon tray holding

(Continued on Page 16)

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PREMIERE MOTION PICTURE BALL

SATURDAY
OCTOBER 27TH

NEW BILTMORE BALLROOM

American Society of Cinematographers presents Fourth Annual Ball

Features, not one—*but many* of them

Orchestra Supreme *of* America

Tickets available from A. S. C. members or phone Holly 4404

AN ALL-STAR OCCASION

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There's no detail too delicate, no highlight too brilliant for faithful reproduction on

EASTMAN POSITIVE FILM

It carries through to the screen the entire range of tones that care in exposing has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

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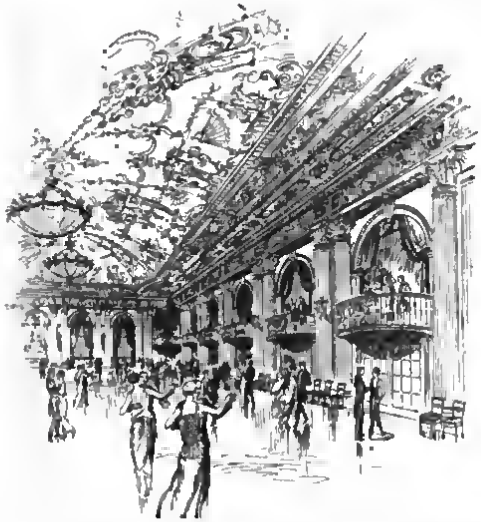

Artist's drawing of view of new Hotel Biltmore ballroom. Biltmore officials aver that the skill of the most proficient artist cannot do justice to the richness of the enchanted ballroom.

Opportunity To Attend Premiere A. S. C. Ball Dwindles

Heavy Demand Makes Ticket Shortage Imminent; Virtually All Box Reservations Made

Although more than three full weeks remain before Saturday, October 27th, the date of the fourth annual ball of the American Society of Cinematographers, to be held in the royally appointed hallroom of the new Hotel Biltmore, Los Angelas, the sale of tickets has been reported as being so brisk that there are marked indications that the supply will possibly fall short of the demand of those who are shaping their personal and production plans to be present at this, the premiere motion picture hall at Southern California's new hostelry.

As has been pointed out before, recollections of the sumptuousness, which distinguished the scale on which the three previous A. S. C. events were staged, are proving important factors in creating a record attendance at the forthcoming ball.

Special Features

While the date and the background of the A. S. C. occasion are in themselves such that are commanding the patronage of the cinema's celebrities and of the leaders in the Pacific Coast social world, the brilliance of the ball will not end in its personnel, but will be augmented by the innumerable special features which have been planned to establish precedent for all time to come along similar functions.

Philip H. Whitman, secretary of the American Society of Cinematographers, has devised one particular feature that is entirely without parallel at any such affair; and those, to whose nature it is not foreign to make well-reasoned prophecies, predict that its success will be of a magnitude that will result in its being emulated wherever brilliant social events are in order.

(Continued on Page 15)

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FOX FILM CORPORATION WILL PAY LIBERAL PRICES FOR

Short, entertaining moving pictures of actual life in any part of the world. The quaint, the picturesque, the startling and thrilling, the unique, the laugbable; the adventures and eccentricities of men and women, the charm of little children, the appeal of animals, the lure of the outdoors, the romance of science and industry; the drama of sea, desert and jungle— this is what is wanted.

Subjects that run between 500 and 900 feet (after final editing and titling) are most desirable, but longer and shorter subjects are acceptable. Original negative in first class condition must be available for all subjects submitted.

Mail your picture for review (positive print preferred) to Mr. Harry McDonald, Manager, Educational Division, Fox Film Corporation, 800 Tenth Avenue, New York City. Acceptance or rejection will be immediate, and film will be promptly returned.

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"Fade Out and Slowly Fade In"

(Continued from Page 12)

a few gallons of developer. The drum was turned by hand, a good method for developing muscles for a championship fight. The negative was carried until the image showed clearly on the back of the film. To inspect the density of the negative, the drum was stopped, leaving one quarter of the negative in the developer while the sides and the upper part of the drum were high and dry.

No Dust-Proof Rooms

After development, the drum was lifted into the hypo tray. The film was dried on a big drum which was not revolved as is done in the great laboratories of today. Nor was the drying drum located in a dust-proof room. A little more or less dust on the film while drying did not matter. Rack flashes and developing fluctuations were unnoticed.

From the dark room I went to the perforating machine. The perforator was a slow, two-punch machine which took an eternity to punch a single roll. Here my patience was tried to the utmost. One day the punches on the die broke so that instead of perforating a clean-cut hole a jagged opening was made with the result that I had to strip the ragged ends off each of the perforations along a couple hundred feet of film. But I liked my job in spite of it all.

The printing machine was of the step printer type. Two hundred feet could be printed in about a half hour, and for printing quality it could not be equalled. Developing of negative film, and making a print was charged at the rate of, including the positive stock, 12 cents a foot.

Among the Chemicals

Finally I was introduced to the mysteries of the chemical room. This room was the pride of the establishment. It was filled with hundreds of bottles lined on shelves against the walls. Bottles of chemicals were placed so that the smallest were at one end of the shelf and graduated until the largest bottles were reached at the opposite end of the shelf. Never was there a bottle a fraction of an inch out of line. The labels were all turned uniformly outward. If I went into the chemical room and failed to replace a bottle in its exact mathematical position, Mr. Schneider was sure to detect my blunder, even if the bottle were out of line only the breadth of a hair it seemed, and I was sure to be reprimanded for my carelessness.

Printing and toning was done on pin racks holding 100 feet of film which were immersed in small trays. The toning and tinting process greatly appealed to me. I always admired Mr. Schneider's method of siphoning the aniline dyes from the five gallon demijohns in which they were kept. His method was to insert a rubber tube, something more than a foot long, into the demijohn and then to suck on the tube until the dye began to flow. He would direct the stream of dye into the tray and when enough had flowed out, he would pinch the tube, thereby arresting the flow of dye.

One day when I had the duty assigned to me to tint some positive, I had the misfortune to try to siphon some aniline red which was needed for the process. But immediately after I had put my mouth to the tube I found that the method of siphoning was not as simple as I had imagined. Instead of "letting go" just at the time the aniline began to flow out of the tube I allowed myself to drink a pint or so of the red and when I finally regained presence of mind to withdraw the tube from my mouth, what I hadn't drunk spilled on the floor or ran down the corners of my mouth or spilled over my clothes. For a week later I appeared as if I had murdered half the population of New York City, while the red splotches on the floor would not yield to my most ardent efforts to eradicate them. I scrubbed and I scoured but to no avail, while all the time I was being reprimanded by Mr. Schneider for my

A Few of Our Guaranteed Bargains

Dehrie Camera, wood case, with two sets masks, special focusing device, 1⅜", 2" and 3" Krauss Tessar lenses, eight magazines, two cases, sunshade, rewinder and Precision Ball Bearing Tripod, like new, list at $1000. Special at..... $ 850

Dehrie High Speed Camera, capable of producing 240 pictures per second with two-inch Krauss Tessar F3.5 and 2" Dallmeyer F1.9 lenses, two cases, two 400-foot magazines, and Precision Ball Bearing Tripod, list at $3075. Special at 1950

Two-Hundred Foot Moy Camera with High Speed attachment, capable of four times normal, 1⅜" and 2" Goerz Hyper lenses, two cases, four magazines, perfect condition..... 275

Four Hundred Foot Old Model Universal Camera with two-inch Bausch & Lomb Tessar Lens, six magazines, two fibre cases, good condition..... 250

Brand New Chronik Camera, complete with two-inch Goerz Hyper lens, six magazines, two leather cases..... 600

Moy Printer with special releasing pressure plate, take up, light, changing device and light box, direct current motor, perfect working order 275

Our Second Hand Specials Are Sold Subject to Inspection and Money Refunded Within Ten Days If Not Satisfactory.

Motion Picture Apparatus Co., Inc.

118 West 44th Street, New York

Telephone Bryant 6635

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carelessness. In fact, I thought the time had come when I was to part my ways with the Schneider establishment. Incidentally, I was recently informed that when the Schneider building was sold some time ago, the purchaser inquired whether anybody had been murdered on the spot where I dropped the smiling red

The "Klieg Eyes" Question

(Continued from Page 9)

But the fact that the effects are temporary does not alleviate the pain or make up for the loss of comfort, time and money in the studios. It is a serious matter which must be controlled and minimized. The control of this malady is not so difficult as has been supposed. All arcs not protected with glass are the worst offenders. Ordinary glass absorbs considerable of the ultra violet. Thick glass absorbs a great deal, and it is on account of this, that the spotlights with thick lenses in front of the arc seldom cause eye burn. Any person on the set wearing ordinary spectacles will find himself quite immune and the use of amber glasses gives him ample protection. The actors, however, cannot protect themselves in this manner and hence the glass protection must be placed near the arcs instead of near the eyes. It will have the same protection value in either case. The final solution of the trouble will be in the selection of the best colorless glass which will absorb most of the damaging rays and transmit most of the light rays.

Many cameramen will claim that this remedy will cut down photographic efficiency, but it must be remembered that the film is already "protected" by the glass camera lens and hence even now is not using to full efficiency the rays which cause eyeburn.

I would suggest the following code for minimizing eye burn with the present studio equipment:

1. Instruct actors not to look directly at arcs except when necessary, and explain "klieg eyes" as similar to sunburn.

2. Never prepare a set or rehearse a scene under unprotected arcs, always use Cooper Hewitts, lens spotlights or units with glass front door for rehearsing.

3. The small eye-level flame arcs are bad offenders and should never be left burning except for the minimum shooting time.

4. Large units such as sun arcs, should be placed as high above eye level as possible.

5. Studios should be well ventilated; dense smoke or dust increase the chances of eye burn.

A more general understanding of the causes and effects would greatly assist in overcoming the malady. The actors are largely at the mercy of the director and the cameraman as regards the exposure to light and to them should, therefore, fall the responsibility of knowing and taking all precautions.

But when once burned, the question of remedies is of prime interest. In general there are two treatments, one, the use of a cooling eye wash such as dilute boracic acid which soothes the inflammation in its early stages and two, the use of a lubricant such as olive oil to ease the pains caused by the seeping eyelid by lubricating the eye ball during the period of gritty pains.

I have not meant to create any impression in this letter other than one of optimism: first, that the malady is only a temporary sunburn of the eye and, secondly, that the situation is curable and will not be with us much longer.

As this is written, one of the season's first rains is falling and Robert Kurrle, Harry Perry, Paul Perry and Gilbert Warrenton, all A. S. C. members, are somewhere in the California mountains stalking game. We hope that they shoot as well with their guns as they do with their cameras.

ZEISS

Cinematograph Lenses F3.5 in the new spiral mount. All sizes in stock

Harold M. Bennett

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153 West 23rd Street New York

The New Photographic Store

B. B. NICHOLS, Inc.

Eastman Kodaks and Photographic Supplies

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LIGHTING EQUIPMENT FOR RENT

WIND MACHINES R. (SPEED) HOSTETTER

Camera For Sale

Debrie Camera. 802 June St., Box Cor. Waring and Seward St., Los Angeles. Phone 436-405.

GEORGE MEEHAN

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(Continued from page 7)

"All through our movie-going career we have been keeping a little safety deposit box full of adjectives of praise that we could call into use when 'The' picture came along, and now that 'THE' picture is here, we've lost the key. But it's easy enough to write that a picture is beautiful,' 'wonderfully photographed,' 'exquisitely played,' and 'superbly directed,' in fact, it's too easy to write such things and then after having written them and realizing they are supposed to describe 'The Hunchback of Notre Dame' they seem so vapid"—**DON ALLEN, NEW YORK EVENING WORLD.**

"The motion picture cathedral looks like a gigantic piece of architecture. Its faithfulness to detail will induce many folk to ask if The Hunchback of Notre Dame' was not produced in Europe. It was made in this country—and while the excellence of the settings and the exceptional lighting could be made the subject of an article it is not our purpose to disclose any secrets of the camera or studio—sufficient to say Universal went after big effects and succeeded in getting them. How it was done does not matter."—**LOUELLA O. PARSONS, NEW YORK MORNING TELEGRAPH.**

"The scenes in which Lon Chaney figures alone are enough to make the picture a thing of beauty. Yet the producers have gone the whole hog in other directions. The replica of the great Notre Dame is magnificent. The Court of Miracles, where the underworld of Paris held nightly meetings, is as vivid a piece of composition as one could wish, and the many views of ancient Paris are stunning. In pure physical beauty we think the picture ranks the highest to date."—**THE SUN AND THE GLOBE, NEW YORK.**

"A stupendous production'

"In these days of super-films the hapless reviewer is likely to run out of adjectives to meet the description of magnificent sets, photography de luxe and general gorgeousness. And the weakness of his vocabulary is never more apparent when gazing upon the splendors of 'The Hunchback of Notre Dame'

"One of the picture's outstanding qualities is the massive and realistic effect produced by the sets. You feel that you are looking upon the stately towers of Notre Dame as it existed in ancient days with its quaint gargoyles and frowning facade, its lofty interior offering sanctuary to the oppressed.

"The winding streets of ancient Paris, the dark haunts of the city's vagrant population are reproduced with almost uncanny fidelity. And over all hover lighting effects of exquisite beauty."—**GEORGE T.**

(Continued from Page 15)

John F. Seitz, A. S. C. member in charge of the ball arrangements, has been devoting night and day to the undertaking of producing an event, the brilliance of which will overshadow even the previous A. S. C. triumphs, the success of which figure as important causes in furthering the sale of the tickets of the present ball. While no definite reports are to be procured at this time, it is believed that few, if any, of the boxes, which will enable their occupants to overlook the ballroom, remain. The boxes are so located that their disposal was merely a matter of showing a chart of the ballroom, the effect being that they were claimed on the spot.

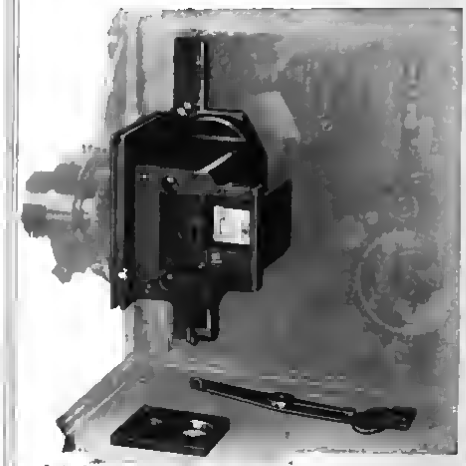
The ballroom at the extreme south end of the Galleria, has the same harmony of line that marks the entire hotel, and it gives one the same impression of completeness unto itself, so much that it seems detached from the rest of the building as one stands in the center and allows the full beauty of the room to sink in. It is the ceiling of this room that marks its chief distinction. For seven long months artists lay on their backs, practically, and did the frescos. The perfect blending of the marvelous nuance and color will cause one to stand mute in admiration, or exhaust all the adjectives at one's disposition. The boxes, overhanging three sides of the ballroom, join with the perfect floor and the colorful lighting fixtures in forming a wonderfully-planned whole.

Indicative of the seriousness with which the A.S.C. members regard their fourth annual ball, a special open meeting was called to follow the regular open meeting of September 17th, thus making for a stretch of three open meetings on three successive Monday nights instead of the fortnightly assemblages as are ordinarily held.

The

Bell and Howell Camera

produce in your negative a distinctive snap which characterizes its performance and cannot be duplicated.



Interior exposure of camera, showing the DIRECT FOCUSING PRISM DEVICE partly removed.

STANDARD OF THE WORLD

The popular opinion

The only camera possessing the PILOT REGISTER MOVEMENT, which is absolutely essential for successful double and multiple exposure photography, and insures uniform negative brilliancy.

CINEMOTOR, an electric motor drive for positive speed regulations.

ULTRA SPEED ATTACHMENT; The only successful device of its kind, and with which almost all slow motion subjects are made, AND OTHER ORIGINAL FEATURES OF MERIT.

SYMBOLIC OF SUPERIORITY

New York CHICAGO Hollywood

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(Continued from Page 11)

soon as discovered". Ta us, it appears that there is somewhat af u differsnce between AN error and THREE errors—three errors which have already been admitted.

In his elgbth paragraph Mr. Fitzgerald invites tha American Cinematagrapher to make an investigation as to "Raymond Navarro" being farmed out. Ta astisfy Mr. Fitzgerald, the Amarican Cinematographer pnblishes, on this score, the letter of Howard Strickling, Metro Director of Studia Publicity, in a previous colnmn. According to no less an authority than Mr. Fitzgerald, in his seventh paragraph, Mr. Novarro was ona af tha aters aubmitted to him by the various agencies. If these agencies were as authorative in aubmitting the names of the ather film celebritles as they were in aubmitting that af Mr. Novarro, it appears that they might just as well have submitted the names of Julius Caesar, Napoleon and George Washington, but does that mean that the ister would have worked in Mr. Fitzgerald'a contempisted motion picture?

Mr. Fitzgerald, raferring evidently to himself, concindas his eighth paragraph with the with the questian: "Then what did he direct?". Whereupou he wandera through aix mora paragrapha and never returns te the point of answering the question he asks or mentioning the titles of the pictnres directed by him—"a widely known director, who has for years been connected with America'a foramost producing companies" according te the Dayton advertisement.

Also at Mr. Fitzgerald'a augsestion, the American Cinematographer got in touch with Dalias Fitzgerald who thanked this publicatlon for "protecting his intsrests" against confusion that may arise concerning the production of Charles K. Harris' "After the Ball" that he has just directed with the aid of modern motion picture development and his long experience as a recognized director.

As for the influence which in his ninth paragraph Mr. Fitzgerald aaya he used witb the Morning Telegraph of New York, the rsader may consult the telegram which appeara bere from Irving J. Lewis, managing editer af that puhlicatian.

So much for Mr. Fitzgerald.

As a direct result of the Information which appeared in this department last month, Albert H. Scharrer, prosecuting attorney of Montgomery County, Ohio, requested the Ohio atete securities commission to ravoke the aales license of the Independent Motion Pictura Company. In his correspondence with the commission, Mr. Scharrer refered directly to pagea nine and aeventeen of tha September issues of the American Cinematographer. The actian begun by the prosecuting attorney commanded eight column headlines in the Dayton newspapers which dwelt at length on the informatlon given in this publication.

The results of the altuation are reported in the Daytou Dally News, September 26th, as follows:

"The Independent Motina Picture Producina Co. which was the subject of recent investigation by Prosecutina Attorney Albert H. Scharrer, has abandoned its certificate of corporate compliance and will sell no stock in Dayton or other parts af the Miami Valley, according to a letter Scharrer received Wednesday from Normaa E. Beck, chief of the divison if securities.

"The prosecuting attorney sought to have sale af the concern's stock held up in the belief the company was formed to sell stock and not to produce motion pictures.

"Becke letter reads '——— you are advised that we are in receipt af a communication from thie company in which they ask that their certificate of corporate compliance be abandoned. The officers of the company state that they acted in good faith and invested their money in the enterprise, however, due to the publicity given their director they feel that the application

(Continued an page 22)

John Shannon says:

"Coop man" sounds Dutch—maybe that'a why the A. S. C's. yell for me when they are in Dutch with their lighting."

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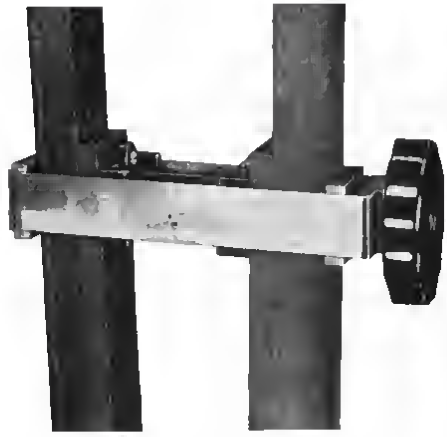

View of New Trigoo Clamps

IMPROVED QUICK ADJUSTING TRIPOD CLAMPS IS NEW DEVELOPMENT

A new quick adjusting tripod clamp of considerable merit bee heen announced hy tha Bell & Howell Company. This new clamp is designed and constructed especially for the Bell & Howell standard tripod, yet it may be applied to almost any make of tripod with a resulting efficiency increase.

The design is such that a tripod equipped with these clamps is made amply rigid for all ordinary purposes, without additional support. However, to meet emergencies requiring perfect rigidity under strass, tbe B & H tripod is further equipped with lower bond clamps of the wing nut type. Outstanding features of this new development are the simple and rugged construction and accessibility which simplify manipulation, thereby creating a saving of valuable time.

From all appearances and judging from the experience of its users, the new quick adjusting clamp is a general improvement in tripod leg locking devices and promises to become universally popular.

The "Visiting Editors' Club" at the Chicago Rothacker laboratory had only one occupant this week—T. L. Storey, who came on from Los Angeles with the negative of Edwin Carewe's next First National release, "The Bad Man," photographed by Sol Polito, A. S. C. Holbrook Blinn and Enid Bennett are the leading players. Mr. Blinn played in it several years on the speaking stage.

H. Lyman Broening, A. S. C., was also on the sick list during the past month, having been confined to his home with a fever for a week. Lyman has since left for Tennessee with the Allen Holuber company to film "The Human Mill" for Metro.

* * *

Stephen S. Norton, A. S. C., was enlisted by John Griffith Wray to aid in the filming of important sequences of "Annie Christie," the current Thomas H. Ince feature.

* * *

Gilbert Warranton, A. S. C., has returned to Southern California after a stay of a year and a half in New York City, where he filmed important Paramount and Cosmopolitan productions.

* * *

Walter Griffin, A. S. C., is shooting "The Whipping Boss" for Beverly Productions.

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Microscopic Films Shown to A. S. C.; Tolhurst's Process, Anthony's Titles Combine for Cinematographic Triumph

An exhibition of "Secrets of Life," one-reel motion pictures photographed by Louie Tolhurst, edited and titled by Walter Anthony, dean of drama and music critics in Western America, and presented by Sol Lesser of the Principal Pictures Corporation, met with as marked success when previewed before a recent open meeting of the American Society of Cinematographers as the films later evoked when they were shown before an audience composed of newspaper and trade paper critics in New York City.

The program of the evening, at which the cinematographic studies and records of insect life were shown, was in charge of H. Lyman Broening, A. S. C., who turned the chair over to Louie Tolhurst. Mr. Tolhurst is the young scientist whose delving into the lives of the minute beings has been so remarkably recorded in the motion pictures which he has had the patience to photograph.

Essentially Cinematographic

The "Secrets of Life" films show basically the power and scope of cinematography. The achievement might be said to be essentially photographic, as the audience could hardly hope to absorb the life stories which it presents if they were to read the same stories in print. In other words, the average person would never be likely to learn in a lifetime what these pictures teach him on insect life within the period of a few minutes of entertainment, through the medium of cinematography.

Anthony's Genius

But it is not to be implied that the pictures are of the "dry" variety, comprising merely unrelated shots. The thread of the story is carried through with a faithfulness to continuity as is found in the most carefully produced feature production. Nor are the pictures without their drama and their humor, thanks to the ability of Walter Anthony, whose contributions to Mr. Tolhurst's endeavors reveal a mind that is, without any attempt to exaggerate, far in van of the most widely read in the world. Mr. Anthony's quiet humor, as expressed in the sub-titles, so adds to the momentum of the action of the Tolhurst pictures that there is not a moment that drags during their entire exhibition.

Following the exclusive mention of the Tolhurst microscopic films in the August issue of the American Cinematographer, Arthur Brisbane, in his widely-read "Today" column, tersely emphasized the importance of the insect studies to the layman.

Word comes that on the heels of the New York premier, negotiations were concluded whereby Educational will release the entire series of the microscopic subjects.

An Invisible B. & H. Camera

Martin Johnson, the dauntless explorer and cinematographer, will be better equipped on his next jungle expedition than ever before.

Mr. Johnson has spent considerable time, of late, at the Bell & Howell Company plant at Chicago, where the most remarkable and mystifying means of camouflaging his Bell & Howell camera and equipment have been devised.

It is said that his camera when completely embellished will positively be invisible in the wild animal haunts which he explores, and that the only danger lies in the fact that some elephant or rhinoceros may mistake the instrument for its breakfast when Mr. Johnson is not looking.

John Arnold, A. S. C., will be in charge of the camera work on Viola Dana's newest Metro starring picture, "Angel Face Molly," which Oscar Apfel will direct.

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(Continued from page 19.)

should be abandoned as they do not wish to have their names connected with any enterprise which is questionable.

"'No securities have been sold to the public and therefore it is apparent that the only ones to suffer loss will be the officers of the company.'

"Advertisements with which the Independent Motion Picture Producing Co prepared for its sale of stock, coupled the names of famous screen stars with the director of the company, James A. Fitzgerald, in such a way as to lead many to believe that these stars were to come to Dayton to join the company.

"Because of misleading advertising and a general belief among motion picture men that the concern would never make money, Prosecutor Scharrer thought it was best to nip the project in the bud before stock was sold to Miami Valley residents."

In conclusion, the American Cinematographer will remark that motion picture companies, which, with a competent personnel of organization and which do not attempt to twist facts or mislead the public, are deserving of success, whether they are located in New York or Hollywood. But an outfit which attempts to gain its ends by flagrant misrepresentation deserves failure; moreover, for the the good of the industry as well as the public, it is the duty of those within the industry as well as the duty of public officials to expose such misrepresentation.

Keep in touch with the technical and production progress of the motion picture industry. Enter your subscription and those of your friends for the American Cinematographer.

The American Cinematographer—

Herewith find $3.00 to pay for one year's subscription to The American Cinematographer, subscription to begin with the issue of ..... 1923.

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The subject of "spirit photography" has been amply discussed in the press, during the past few months, but there is little or no proof that "spirits" may be recorded upon film.

In a number of cases on record, there is a possibility that the pictures in question are nothing more or less than mere freak photographs.

Often on the completion of a photograph, some peculiar and otherwise unlooked-for apparition will make its appearance, and can usually be accounted for, on close analysis of the subject.

Nature produces freaks, so does the camera.

The American Cinematographer will be glad to publish fresh photographs, provided they have not been retouched, tricked, or otherwise artificially treated. If you have anything unusual, send it to the Editor, with a brief description.

The photograph herewith published, was taken by B. Lyman Droesing, A. S. C., in Florida, near Jacksonville. It consists of peculiarly shaped trees, reflected in a mirror lake. By turning the left side to the bottom, the form of an owl appears along the dividing line between the reflection and the real scene.

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Charles Richardson, A. S. C.

Charles Richardson Is New A. S. C. Member

Charles Richardson has been chosen for membership in the American Society of Cinematographers, the Board of Governors announces.

Richardson's rise to prominence as a first cinematographer has been rapid, the productions on which he has been camera chief stamping him as an artist of first magnitude.

Richardson learned his calling in association with Arthur Edeson, A. S. C., with whom he was connected for six years, four of which were spent as Edeson's second cinematographer.

At the finish of Douglas Fairbanks' "Robin Hood," in which Edeson's genius once more asserted itself, Richardson had so mastered the art of cinematography that the time was ripe for him to advance to the plane of head cinematographer. He accordingly did so advance, filming "The Imposter," featuring Miss Dupont; "The Spider and the Rose," a B. Ziedman production; "Cordelia, the Magnificent," and "In Old Madrid," starring Clara K. Young for Garson, and "The Havoc," an all-star production for Garson.

EWING PLANT MEETS HEAVY DEMAND FOR SERVICE AND ELECTRICAL WORK

Though it has been opened less than 90 days, the new plant of the Minerva Pictures Corporation and the Standard Automotive and Machine Works, of which Buck Ewing is manager, on Seward street near Santa Monica boulevard, Hollywood, is working at full capacity, serving a moving picture and general public clientele.

While the Ewing organization carries complete wind machine and power plant equipment for rental purposes, its activities embrace blacksmithing and general machine shop departments which, because of their completeness, are attracting a stream of business.

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NOTED DIRECTOR SAYS CAMERAMAN CAN MAKE OR RUIN FILM PRODUCTIONS

That the cinematographer is as highly important to the making of a picture as the director or actors, is the claim of Emmett Flynn, the Goldwyn director, who has just completed "In the Palace of the King," a spectacular romance of sixteenth century Spain.

Especially is the expert cinematographer necessary in pictures containing large settings or spectacular action. Flynn, considered a master of the period spectacle, declares

Cinematography Vital

"Many a good picture with superb acting and directing is ruined by poor photography, and inversely, a mediocre picture is made interesting through interesting and unusual camera work," says Flynn.

"And to the type of pictures commonly called spectacles, although I can see no reason for calling them that, poor, or even ordinary photography, is fatal. Many a huge set, built with painstaking care for effect and detail, looks shoddy and artificial on the screen, even though it looks real to the eye.

Mob Scenes and Proper Camera Work

"Many a spectacular mob scene is lost for want of proper camera work.

"Moreover many an indifferent player has been 'made' by the careful cinematographer who arranges his lights and develops his shots to make an ordinary face appear exquisite on the screen.

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Average Person Uninformed

"Probably the average person does not realize the amount of technical knowledge a cinematographer must have. The mere work of focusing the camera, changing the film and turning the crank is as far as the layman's idea of a cinematographer's work goes."

Mutely Pleases Public and Critic

"Here is a typical problem facing a cinematographer when he is photographing a period picture. The story, let us say, is set in the sixteenth century, in an interior of a dark palace. The cinematographer must show the faces of his players clearly—the fans demand that. He must not flood the room with light, or captions critics will call attention to the fact that the word 'electricity' wasn't in the dictionary then And the camera artist films the scenes so that they are sincere and realistic for all."

H. Lucien Andriot, distinguished French cinematographer, who photographed "Monte Cristo" and "The Connecticut Yankee" for Flynn, was chief cameraman for "In the Palace of the King."

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RELEASES

August 19, 1923, to September 9, 1923

TITLE	PHOTOGRAPHED BY
"The White Sister"	Roy Overbaugh, member A. S. C.
"Roelta"	Charles Rosher and Paul P. Perry, members A. S. C.
"Why Worry"	Walter Lundin, member A. S. C.
"Puritan Paselons"	Fred Waller
"Salomy Jane"	Bert Glennon
'If Winter Comes'	Joseph Ruttenberg
"The Silent Command"	George Lane and Dannie Miggins
'His Last Race"	Jackson J. Rose, member A. S. C.
"A Chapter in Her Life"	Ben Kline, member A. S. C.
"Rouged Lips"	John Arnold, member A. S. C.
"The Drivin' Fool"	A. J. Stout and Steve Rounds
"The Destroying Angel"	Andre Barlatier, member A. S. C.
"The Three Ages"	William McGann and Elgin Lessly
"The Cheat"	Arthur Miller
"Tes With a Kick"	Billy Marshall, member A. S. C., and Philip Rand
"To the Last Man"	James Howe
"Daytime Wives"	Not Credited
"Where the North Begins"	David Abel, member A. S. C., and J. Diamond
"The Broken Wing"	Harry Perry, member A. S. C.
"Harbor Lights"	Not Credited
"The Silent Partner"	Walter Griffin, member A. S. C.
"Drifting"	William Fildew, member A. S. C.
"Lost in a Big City"	Joseph Settle
"Biloxy"	Virgil Miller
"Does It Pay?"	Tom Malloy
"Don't Marry for Money"	Not Credited
"The Untameable"	Ben Kline, member A. S. C.
"The Sunshine Trail"	Henry Sharp, member A. S. C.
"Little Johnny Jones"	Charles Gilson
"Mothers-in-Law"	Karl Struss
"The Green Goddess"	Harry A. Fishbeck
"Ashes of Vengeance"	Tony Gaudio, member A. S. C.
"Alias the Night Wind"	Ernest Miller
"Refuge"	Joseph Brotherton, member A. S. C.
"Marriage Morals"	Sidney Hickox and Jack Brown
"Stormy Seas"	Not Credited
"Shadows of the North"	Harry Fowler, member A. S. C.
"Homeward Bound"	Ernest Haller
"The Eternal Struggle"	Percy Hilburn and Sol Polito, member A. S. C.

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Jackson J. Rose, A. S. C., has joined King Baggott as chief cinematographer at Universal City.

* * *

Sol Polito, A. S. C., is shooting "Why Men Leave Home," John M. Stahl's current production for Louis B. Mayer. Polito is shooting the Stahl producion through the courtesy of Edwin Carewe, with whom Polito is regularly affiliated as chief of the Carewe camera staff. The Carewe outfit is at present between pictures.

* * *

Victor Milner, A. S. C., is beginning the filming of Fred Niblo's production of "Thy Name Is Woman" for Louis B. Mayer.

* * *

Henry Sharp, A. S. C., has recovered from an operation which kept him confined to the hospital for several days. Henry is back on the Thomas H. Ince lot at Culver City. He expects to be back in full swing as the Ince camera genius very shortly.

* * *

Andre Barlatier, A. S. C., has returned to Hollywood following the completion of "Half-a-Dollar Bill," the Max Graf-Metro production which he filmed at San Mateo.

* * *

William Fildew, A. S. C., is shooting Irving Cummings' production of "My Mamie Rose."

* * *

John S. Stumar, A. S. C., is filming the Warner Brothers production of the Belasco play, "Daddies," which William A. Seitar is directing.

* * *

Ira H. Morgan, A. S. C., is filming the Cosmopolitan production of "Yolanda," from the story by Charles Major, author of "When Knighthood Was In Flower." "Yolanda" will be a costume production in 11 reels and will be Cosmopolitan's largest production to date. Morgan's last production, "Little Old New York," was enthusiastically received by the critics. Morgan is chief cinematographer for Cosmopolitan, with which organization he has been connected for three years.

* * *

Norbert Brodin, A. S. C., is shooting "Black Oxen," Frank Lloyd's first production under his own banner for First National.

Georges Benoit, A. S. C., is filming "The Vital Question," starring Andree Lafayette for Laval Photoplay, Ltd.

* * *

Charles Rosher, A. S. C., is back at the Mary Pickford studios once more following the completion of Warner Brothers' production of "Tiger Rose," which, starring Lenore Ulric, was filmed by Rosher through the courtesy of Miss Pickford. Rosher is making preparations for the filming of "Dorothy Vernon of Haddon Hall," which will be Miss Pickford's next starring vehicle and which will be directed by Marshall Neilan.

* * *

Faxon Dean, A. S. C., has completed the filming of "Stephen Steps Out," starring Douglas Fairbanks, Jr., for Paramount.

* * *

L. Guy Wilky, A. S. C., is making preparations for the filming of "Every-Day Love," William de Mille's next production for Paramount.

* * *

Tony Gaudio, A. S. C., has begun filming on "Rose of All the World," starring Norma Talmadge.

* * *

Charles Van Enger, A. S. C., has joined the Ernest Lubitsch unit at Warner Brothers studio.

* * *

David Abel, A. S. C., will film "Beau Brummel," to be directed by Harry Beaumont for Warner Brothers.

* * *

Frank B. Good, A. S. C., has completed the filming of "Long Live the King," starring Jackie Coogan and directed by Victor Schertzinger.

* * *

Reginald Lyons, A. S. C., has been proving his versatility at San Luis Obispo, where, during the past month, the Universal company, starring Reginald Denny in an automobile racing picture, has been on location. During the time that Reggie was not speeding his new racer around the track he was recording thrills behind the camera. If Reggie weren't such a sterling cinematographer, he would probably be commanding renown as a racing driver as he is always in demand when a racing picture is made. Incidentally, Reggie's new racer makes thirty some-odd automobiles that he has added to his collection.

PREMIERE MOTION PICTURE BALL

A. S. C. Ball — October 27th

Hotel Biltmore, Los Angeles

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Abel, David—with Warner Brothers
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Broilin, Norbert F.—Frank Lloyd Prods., First National, United Studios
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Brown, Karl—with James Cruze, Lasky Studio
Cann, Bert—Europe
Clark, Dan—with Fox
Corby, Francis—with Hamilton-White, Fine Arts Studios
Cowling, Herford T.—Travel Pictures, Asia
Cronjager, Henry—with Lasky Studio, New York
Dean, Faxon M.—with Joe Henabery, Lasky Studio
Depew, Ernest S.—with Al St. John, Fox Sunshine
Doran, Robert S.—with Roach Studio
Dored, John—Scenic, Russia, Pathe
Dubray, Joseph A.—with R-C Studio
DuPar, E. B.—with Warner Brothers.
Du Pont, Max B.—with Douglas MacLean, R. C. Studios
Edeson, Arthur—with Douglas Fairbanks, Fairbanks-Pickford Studio.
Evans, Perry—First National Prods., United Studios
Fildew, William—with Irving Cummings, Universal
Fisher, Rugs G.—with A. J. Brown Prods., Russell Studio.
Fowler, Harry M.—with Universal
Gaudio, Tony G.—with Norma Talmadge, Joseph Schenck Productions, United Studio
Glike, A. L.—with Sam Wood, Lasky Studio
Good, Frank B.—with Jackie Coogan, Metro Studio
Granville, Fred L.—directing, British International Corp., London
Gray, King—Wilnat Studios
Griffin, Walter L.—with Beverly Prods., Hollywood Studio
Guissart, Rene—with Graham Wilcox Prods., in charge of photography, London
Heimerl, Alois G.—
Jackmon, Floyd—with Fred Jachman, Roach Studio
Jackman, Fred W.—directing, Roach Studio
Kline, Ben H.—
Koenekamp, Hans F.—with Larry Seman, Vitagraph Studio
Kull, Edward—with Universal
Kurrle, Robert—
Landers, Sam—with First National, untted Studio
Lockwood, J. R.—
Lundin, Walter—with Harold Lloyd Prods., Hollywood Studios.
Lyons, Reginald E.—with Jimmie Aubrey Prods., Universal
MacLean, Kenneth G.—with Bryant Washburn, Grand Studio
Marshall, William—with Benny Zeilman Prods., Principal Studio
Meehan, George—with Jack White Corp., Fine Arts Studio
Milner, Victor—with Fred Niblo, Clune's Studio
Morgan, Ira H.—Marion Davies—Cosmopolitan, New York.
Newhard, Robert S.—
Norton, Stephen S.—
Overbaugh, Roy F.—New York City
Palmer, Ernest S.—
Lel'leard, Merrel—New York
Perry, Harry—with Preferred Prods., Mayer Studio
Perry, Paul P.—
Polito, Sol—with Edwin Carewe, United Studio
Richardson, Charles—With Garson Studios.
Ries, Park, J.—
Rizard, Georges—with Metro Studio
Rose, Jackson—with King Baggot, Universal Studio
Rosen, Philip E.—Directing Life of Abraham Lincoln, Rockett-Lincoln Productions, Mayer Studio
Rosher, Charles—with Mary Pickford, Pickford-Fairbanks Studio.
Schneiderman, George—Fox Studio
Schoenbaum, Chas E.—with Lasky Studio.
Scott, Homer—
Seitz, John F.—with Rex Ingram, Metro Studio
Seigler, Allen—Cosmopolitan, Hollywood Studio
Sharp, Henry—with Ince Studio
Short, Don—with Fox Studio
Smith, Steve, Jr.—with Vitagraph Studio
Steens, E. Burton—New York
Stumar, John—with Wm. Seiter, Warner Bros.
Stumar, Charles—with Universal
Thorpe, Harry—with Lou Anger Prods.
Van Enger, Charles—with Ernest Lubitsch, Warner Bros. Studio
Van Trees, James—
Totheroh, Rollie H.—with Charlis Chaplin Chaplin Studio.
Walter, R. W.—with Mack Sennett Productions, Sennett Studio
Warrenton, Gilbert—with First National United Studios
Whitman, Philip H.—with Douglas Fairbanks Fairbanks-Pickford Studio.
Wilky, L. Guy—with William De Mille, Lasky Studio

Edison, Thomas A.—Honorary Member
Paley, William "Daddy"—Honorary Member
Webb, Arthur C.—Attorney

Meetings of the American Society of Cinematographers are held every Monday evening in their rooms, suite 325, Markham Building. On the first and the third Monday of each month the open meeting is held, and on the second and the fourth, the meeting of the Board of Governors

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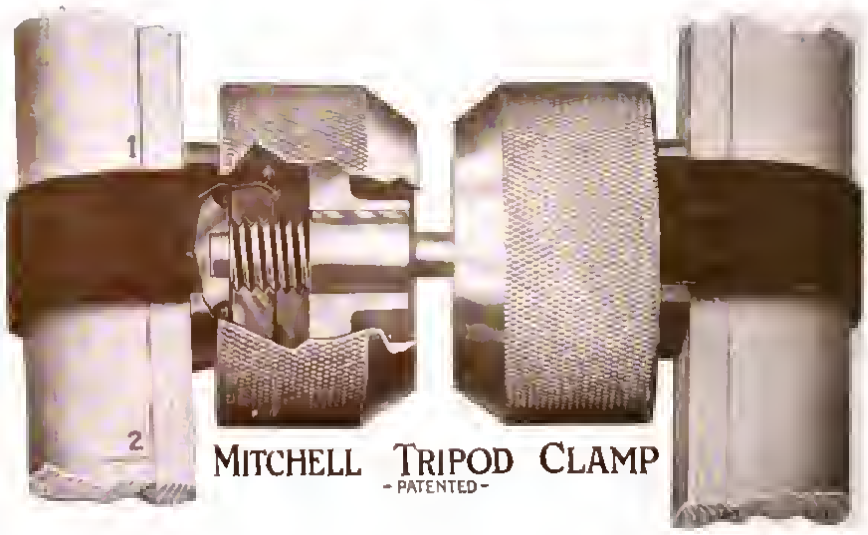

FULL SIZE ILLUSTRATION

The most *efficient* tripod obtainable.

Large *steel screws* keyed to knurled aluminum knobs with *5-16 of thread in steel* clamp band.

Nothing to get out of order.

Sides of legs have *no projections* to be injured in shipping or to catch the clothing of the operator.

Knobs can be operated *individually*, or *both gripped simultaneously*. Only *one hand* required to operate.

A *half turn* sufficient to loosen or clamp.

Ask the man who owns one.

MITCHELL CAMERA CORPORATION

6025 Santa Monica Blvd. **Los Angeles, California**

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